

RAY LEWIS
EDITOR AND
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Digest

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TRADE *headlines*



Wide use of television in the promotion of its pictures has been inaugurated by Universal-International as a part of its over-all sales policy. With one television service now entering its third year, the studio has announced an expansion of its TV promotional activities with the launching of an added service entitled "Movie Star Album."

The new service, which constitutes a five-minute program, will be set up on a regular bi-weekly basis, with each show being entirely devoted to the life of a film star. Each show is made up of 20 stills, a transcription of the star's voice and prepared script to enable individual station announcers to "interview" the personality. Tony Curtis, Universal-International's sensational young actor who makes his debut as a star in the Technicolor "The Prince Who Was a Thief," is the subject of the initial issue of "Movie Star Album."

The decision to launch the new service was prompted by the wide use now being made of the studio's original television service, "Hollywood Picture Flashes," started two years ago as the first attempt by a major studio to utilize TV for the promotion of its pictures. This bi-weekly service now is being used regularly by 63 television stations in this country and abroad.

"Hollywood Picture Flashes," also a five-minute program, consists of 20 stills, the first 10 devoted to current Hollywood news and the remainder to a review of a forthcoming picture.

To exploit its two services, Universal-International now is making up a 35 mm. film showing the content of each show. This film will be for private viewing of TV station executives, not for telecasting. Both the new show as well as the original "Hollywood Picture Flashes" will be supplied to TV stations desiring them, without charge.

Dore Schary Preparing M-G-M Mr. Congressman

The second personal production being planned for this year by Dore Schary, MGM vice-president in charge of production, is Mr. Congressman, an original story by Robert Pirosh, who will also write the script and direct. Schary is now producing Westward the Women, now being filmed on location in Utah with William Wellman directing.

Schary and Pirosh were also responsible for "Go for Broke," story of Nisei soldiers in World War II.

More pictures are showing better business in 1951 at the box-office than in 1950.

The season's top grossers so far are *The Great Caruso*, *Father's Little Dividend* and *The Thing*.

Box-office reports 34 hit pictures currently playing compared to 32 in 1950.

237 features, including westerns, have played key situations, and 115 of this number have played to average or better business.

1950 reports reveal 235 features played during the same period as in 1951, and show 94 doing average or better business.

Boston and Toronto exhibitors warned to watch for \$10.00 and \$20.00 counterfeit bills.

During rush hour Saturday a Famous Players cashier gets fifteen counterfeit \$10.00 bills.

Canadian theatres gross \$86,400,00 in 1951 as compared with \$79,853,000 in 1949. Attendance increases 4 per cent.

Canadian Drive-In Theatres grossed \$2,200,000 in 1950 against \$1,393,000 in 1949.

The TV Committee of the National Committee of Motion Picture exhibitors associations of Canada has added Ben Freedman, Pres. Independent MPTAO, to its special committee membership, which has L. W. Brockington K.C., Pres. Odeon Theatres of Canada Limited, and John J. Fitzgibbons, CBE, and Pres. Famous Players Canadian Corp., as committee members.

The Ned Depinet Drive For 1951 concluded on June 28th. Salesmen in U.S. and Canada honor Robert Mochrie, vice-pres., gen.-sales mgr., by securing highest grossing weeks of drive — Montreal and Calgary lead for two Canadian prizes.

Western Division NFB to confer with Manitoba Exhib. Assoc. and Distributors' Branch in connection with Free Shows slated for Quadrangle-Winnipeg — following protest by The Digest.

George Margolin, Continental and Minerva Films Representative in America, preparing TV series pictures in Italy.

RAY PRESENTS



TWENTIETH CENTURY-FOX has made a published statement that it is Passing The Ammunition, and we understand the motive for this statement. The implication is that Twentieth Century-Fox is shooting at the box-office as its target. In our business, there is no better target at which to take aim. That little box-office occupies about the smallest footage of space in the theatre, and for the convenience

of the public its position is as close to the street as possible. It has just enough room for a cashier, for the ticket-rolls, the coin-machine, a telephone, a buzzer and very little else, but this little bit of space has more ambition than any other space in our theatre, and its importance in relation to our Industry is without parallel.

It is the box-office before which vantage point thousands of people pass, and in front of which thousands stand. The box-office, strictly commercial, is strictly honorable, it is the focal point for small change, for big change, but always with an eye on giving correct change.

The box-office receives the cash from the public, and sends this cash into circulation through the bank, through payment to employees, payment for taxes, payment for rent, payment to distributors, payment to producers, a system of pay, pay, pay which continues as long as the box-office remains a sign that the theatre is in operation.

"PASS the ammunition, brother," and do not by-pass the box-office. Pass it for the finance of production, pass it for the finance of distribution, pass it for the finance of advertising, publicity and exploitation, pass it with the sweat of your brow, and the sweat of your brain, keep moving, keep producing, keep distributing and keep exhibiting. If you must go to sleep, sleep in your bed, but in passing the ammunition remember that you are not the kind of a two-legged bird which can go to sleep on your feet.

Bombard production, bombard distribution, bombard the box-office with ammunition. This is being commercial, but what is wrong with being commercial? A good picture on the screen is worth two in the can.

Twentieth Century-Fox has assembled its firing-line, the command is to pass the ammunition with production, with distribution, with advertising, publicity and exploitation, the latter mediums will soften up the public to capture the box-office.

THE PUBLIC can be sold, it is human, it is vulnerable, it is curious, it is lazy, it enjoys having you think for it, it loves to be entertained, it preens itself under flattery, it is impressed when we consider it important, and we, in Motion Pictures know just how important the public is and the importance of pleasing the public.

Twentieth Century-Fox gave our Industry a slogan, Movies Are Better Than Ever, that slogan was sent into circulation at a time when our Public Relations were deteriorating, and it provided a stimulus and a build-up for an improved box-office. Pass The Ammunition is equally forceful as a slogan, and it will be used extensively in our Industry by all companies. That is one of the commendable features of Motion Pictures, we do not believe in putting good ideas into cold storage, we take any good idea as easily as "a duck takes to water," and we are quite immune to the fear of being called "a copy-cat."

You will observe that I am among the first to capitalize on the idea of passing the ammunition. I have used the idea for The Digest front page, for this Ray Presents. The words are forceful, the sentence is short,

but short as it is, it can be split up like the Mighty Atom to create a box-office sensation.

IN World War II, we heard the expression, Pass The Ammunition, our men used it in their explosive march towards Victory. Twentieth Century-Fox makes a statement that it is passing the ammunition, and adds another with, "I never felt better in my life". Having heard these vibrating statements, we take a look at Twentieth Century-Fox. There is, Take Care of My Little Girl, The Frogmen, the story of underwater commandos, starring Richard Widmark, Dana Andrews, Gary Merrill, with a campaign which is terrific. Further on I note, that Clifton Webb is starring in Mr. Belvedere Rings The Bell, and there is The Desert Fox, starring James Mason, Cedric Hardwicke. The story has been written for the screen, and produced by Nunnally Johnson, with direction by Henry Hathaway.

From the men who gave us All About Eve, Darryl F. Zanuck and Joseph L. Mankiewicz, Twentieth Century-Fox presents Cary Grant and Jeanne Crain in People Will Talk, produced by Darryl F. Zanuck and written for the screen and produced by Joseph L. Mankiewicz. There is a technicolor musical, starring Betty Grable, Meet Me After The Show.

THERE is The Day The Earth Stood Still, with Michael Rennie, Patricia Neal, a science-fiction picture which out-fictions fiction, and gives science something to think about. There is that big one among the big ones, Decision Before Dawn, produced by Anatole Litvak and Frank McCarthy, and directed by Anatole Litvak who gave us The Snake Pit; Decision Before Dawn is from the Christopher Award-winning book, Call It Treason, hailed as The Best Seller; and in September there is David And Bathsheba, starring Gregory Peck, Susan Hayward, Raymond Massey, Kieron Moore, directed by Henry King and produced by Darryl F. Zanuck.

The David And Bathsheba campaign has already started, Goliath has put on his seven-league boots, he is talking his way through the United States. In every State of the United States, Twentieth Century-Fox scouts are searching for the descendants of Bathsheba, and since King Solomon had a thousand wives and many many concubines, the descendants of Bathsheba must be as numerous as the stars in the heavens, and should be found in many lands. I refer you to the pages of The Digest which present the Ammunition of Twentieth Century-Fox for additional information.

I AM further attracted to this statement, "We've got everything your public wants". I refer you to this statement, "A strong, prosperous exhibition means a strong, prosperous Twentieth Century-Fox, and every associate in our organization is dedicated to serving you — our partners". This brings the exhibitors on the inside, for a look-out, instead of the outside, looking in. "We are determined to back up our exhibitor friends with every resource at our command". This is in truth passing the ammunition, and not passing the buck, passing the ammunition for an offensive toward Bigger and Better Box-Office.

This industry has nothing to fear save a hardening of its arteries, which could give it and its public high-blood-pressure. In the medical vocabulary there are two hyphenated words, shock-treatment, the latter used to clear fuzzy-thinking. In our industry's vocabulary we now have hyphenated words, pass-the-ammunition to clear inaction, and to take-the-box-office.

The Digest Showmanship Contest is now open to receive your Showmanship Campaign. Do not wait for tomorrow, for not one of us has a stake in a Tomorrow when used to alibi an Unfinished Day.

(Continued on Page 19)

Jim Thorpe

"ALL AMERICAN"

STARRING

BURT LANCASTER

AND CHARLES BICKFORD STEVE COCHRAN
PHYLLIS THAXTER

DIRECTED BY MICHAEL CURTIZ PRODUCED BY EVERETT FREEMAN

Screen Play by Douglas Morrow and Everett Freeman • Jim Thorpe, Technical Advisor
Music by Max Steiner



THE PULITZER PRIZE AND CRITICS AWARD PLAY

A Streetcar Named Desire

AN ELIA KAZAN PRODUCTION PRODUCED BY CHARLES K. FELDMAN

STARRING VIVIEN LEIGH • MARLON BRANDO

DIRECTED BY ELIA KAZAN DISTRIBUTED BY WARNER BROS. PICTURES
Screen Play by TENNESSEE WILLIAMS

Based upon the Original Play "A Streetcar Named Desire" by TENNESSEE WILLIAMS As Presented on the Stage by Irene Mayer Selznick

NEXT

"On Moonlight Bay"

The lovin'est musical in many a moon!



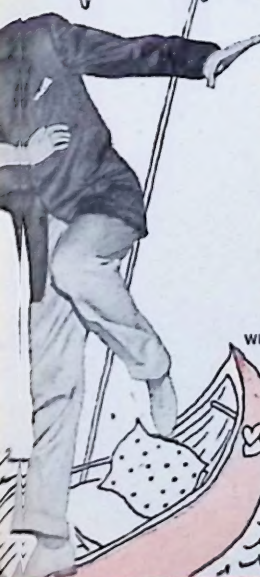
LOOK FORWARD! GO FORWARD!

and
th
ese
ur
ome
nty
ore!!!



ALFRED HITCHCOCK'S
Strangers on a Train
STARRING FARLEY RUTH ROBERT
GRANGER ROMAN WALKER
WITH LEO G. CARROLL • Screen Play by Raymond Chandler and Cresset Crumond

GREGORY VIRGINIA
PECK MAYO
**Captain
Horatio
Hornblower**
COLOR BY *Technicolor*
DIRECTED BY RAOUL WALSH Screen Play by Ivan Goff & Ben Roberts and Aeneas MacKenzie
From the Novel by C. S. Forester

COLOR BY **TECHNICOLOR**
STARRING
DORIS DAY AND GORDON MACRAE
WITH JACK SMITH SCREEN PLAY BY JACK ROSE and MELVILLE SHAVELSON DIRECTED BY ROY DEL RUTH
PRODUCED BY WILLIAM JACOBS Musical Direction Ray Heindorf • Musical Numbers Staged & Directed by LeRoy Prinz



WARD! WITH WARNER BROS!



Toronto and District

BILL PRESS

In a final report on theatre operations in Canada during 1950, the Dominion Bureau of Statistics said that receipts, exclusive of admission taxes, totalled \$86,400,000, an increase of eight per cent over the previous high of \$79,953,000 in 1949. Amusement taxation amounted to \$11,900,000, compared with \$12,862,000 in 1949.

Paid admissions numbered 245,000,000, compared with 236,090,000 in the previous year.

Drive-in theatres, totalling 55 last year, grossed \$2,200,000, compared with \$1,393,000 in the preceding 12 months, when the number of such theatres was 30. There were 4,700,000 paid admissions at the drive-ins last year, compared with 3,091,000 in 1949.

Canada had 2,360 theatres in 1950, as against 2,230 in 1949.

Howard Elliot who has been manager of the Odeon Fairlawn Theatre since its opening in August of 1947 has resigned his position there to become a Theatre Inspector for the Theatre Inspection Department of the Ontario Provincial Government. He will start on his new job on August 1st, 1951.

Joe Ziegler told the press that the proceeds from this year's benefit baseball game for the Variety Village would amount to \$48,000 including the sale of the souvenir programs, although the unfavorable weather cut the attendance to 13,403.

With bad weather last year, the Variety Tent secured \$32,000 through the baseball feature and in 1949 the proceeds totalled \$42,000.

After the Rudy Vallee appearance and other added attractions, the game this time didn't get started until 9:20 p.m. because of the rain and finished at 12:20 a.m.

Melody Fair, Toronto's latest addition to the entertainment field, has been gathering momentum since it opened with Song of Norway and gave Brigadoon its second musical, an excellent send-off. The advance sale for Bloomer Girl is extremely good, Alan Kahn, formerly of MGM Toronto headoffice, reported. Kahn is doing the publicity work for Melody Fair via Bob Kesten's office.

Exhibitors of Ontario are looking askance at the new form of bingo competition in the staging of outdoor drive-in games which are drawing big crowds.

An estimated 20,000 persons participated in a monster outdoor bingo at Eastview in Eastern Ontario on June 28 when the prizes included no less than five new Chevrolet automobiles.

The statutes say that occasional bingos can be held for charity under permit but the value of an individual prize is supposed to be limited to \$50.

Drive-In theatres in Eastern Ontario are showing considerably increased business under the new direction of 20th Century Theatres. Fern Marleau has done much to make an attractive showplace out of the Cornwall Drive-In which was acquired by the company sine last summer. Verne Marriott, manager of the Britannia Drive-In, is getting nice patronage at that unit.

A significant statement was made by Hon. Dr. J. J. McCann in the closing stages of the parliamentary session when, in discussing television plans in Canada, he said that no private TV-broadcasting stations were being approved because of the shortage of steel and other materials.

THE CANADIAN MOVING PICTURE DIGEST

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RAY LEWIS
Editor-in-Chief

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— Correspondents —

A. L. FAIRWEATHER.....Saint John, N.B.
J. J. CONKLIN.....Winnipeg, Man.
BRUCE PEACOCK.....Regina, Sask.
JACK DROY.....Vancouver, B.C.
WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.

20th Century-Fox Plan Showmanship Campaigns On The Frogmen

A plan of showmanship action patterned after the New York premiere of 20th Century-Fox's "The Frogmen" is being drawn up for openings of the picture over the country, it was announced.

Stemming from the high successful launchings of "Halls of Montezuma" this year, during which key theatres set up Marine bands, enrolling of enlistees and Korean relief benefits, "The Frogmen" premieres will also take their cue from the Roxy opening in which high military and naval officials, honor guards and the U.S. Navy School of Music Band took part.

Each showman will plan his own campaign, keying to the availability of official aid for his premiere. Where possible, former members of the Underwater Demolition service will be present to add their salute to the picture hailing their exploits.

With Song In My Heart

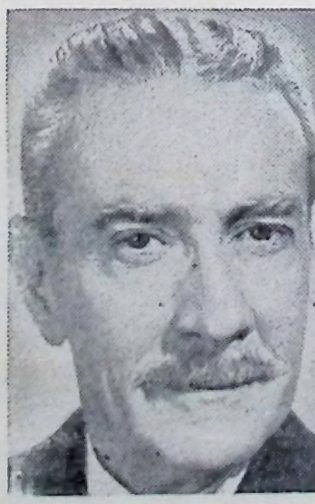
Joyce MacKenzie and Robert Wagner have joined the cast of "With A Song In My Heart", Twentieth Century-Fox musical based on the career of Jane Froman, in which Susan Hayward is starred as the singer.



GREGORY PECK, starring in "David and Bethsheba."



BETTY GRABLE, starring in "Meet Me After The Show."



CLIFTON WEBB, starring in "Mr. Belvedere Rings The Bell."



DEBRA PAGET, starring in "Anne of the Indies."

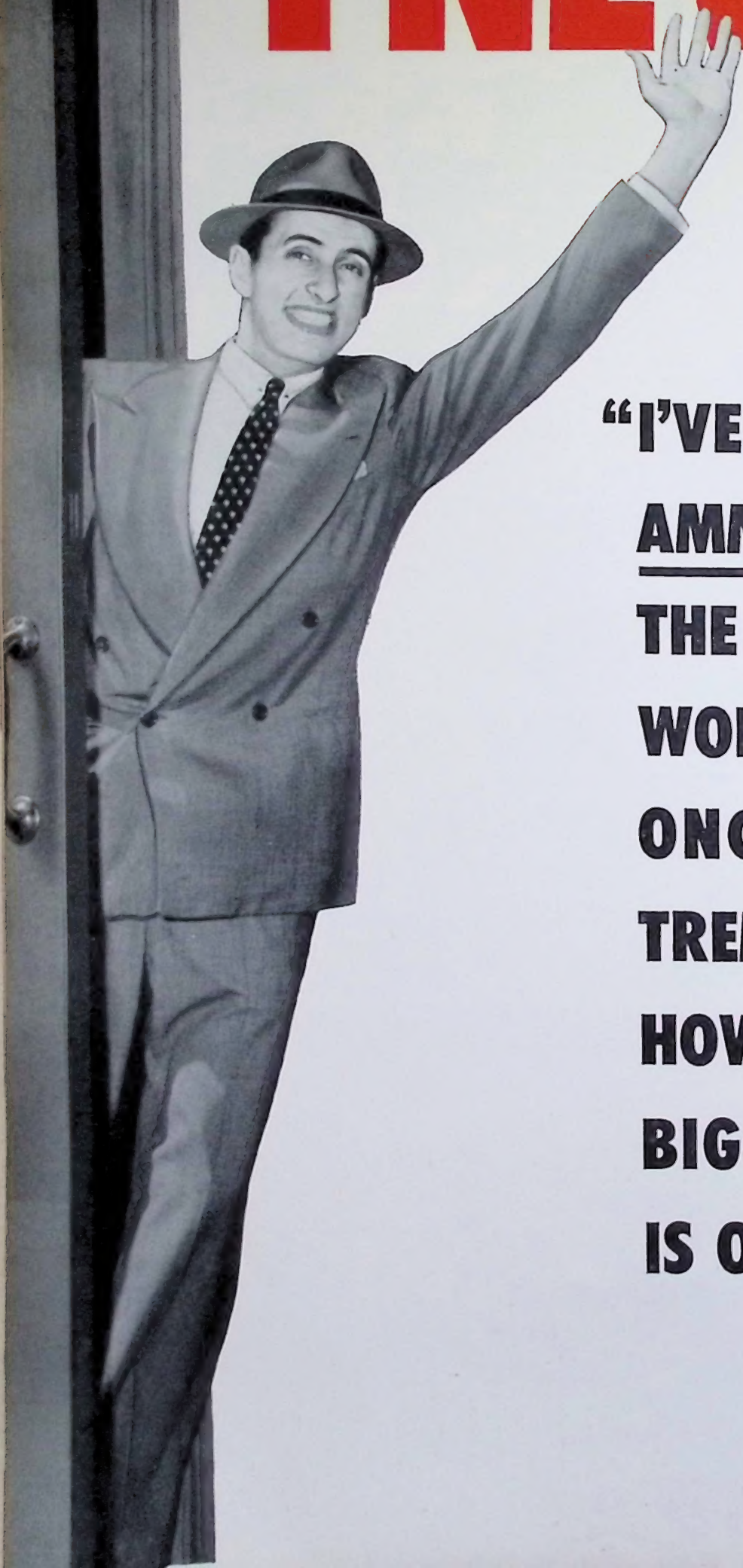
July 14, 1951

CANADIAN MOVING PICTURE DIGEST



**AND NOW
TWENTIETH CENTURY-FOX
PASSES THE AMMUNITION!**

“I NEVER F IN



**“I’VE SEEN WHAT WE’VE
AMMUNITION! POWER
THE INDUSTRY’S SHOW
WORLD MOVIES ARE THE
ONCE AGAIN **20** CO
TREMENDOUS BARRAGE
HOW THAT MADE SHOW
BIGGEST OFFENSIVE
IS ON! **LET’S ATTACK**
TOGETHER!**

ELT BETTER MY LIFE !!”

**GOT—AND BROTHER, WE’VE GOT THE
ED BY THE LEADERSHIP THAT SET OFF
MANSHIP CRUSADE...AND TOLD THE
E GREATEST OF ALL ENTERTAINMENT!
MES THROUGH FOR YOU WITH A
OF HITS—SUPPORTED BY THE KNOW-
MANSHIP FAMOUS! THE INDUSTRY’S**



"WE'VE GOT EVERYTHING YOUR PUBLIC WANTS!"



Unusual Stories — Tremendous star power — Technicolor galore — Spectacle attractions — Exploitation pictures to make a showman's mouth water.

A SENSATIONAL BEST-SELLER! A SENSATIONAL MOTION PICTURE!



JULY

starring
JEANNE CRAIN
(YOUR MARGIE GALT)

CO-STARRING
DALE ROBERTSON • GAYNOR • PETERS
Jeffrey Hunter • Betty Lynn • Helen Westcott

Directed by
JEAN NEGULESCO • JULIAN BLAUSTEIN

Screen Play by JULIUS J. and PHILIP G. EPSTEIN
Based on the Novel by Peggy Goodin

THE NATIONAL MAGAZINES ARE SHOUTING ABOUT IT!

McCALLS

LOOK

CORONET

"17"



They're all talking about this keyhole view of sorority life!



THE STORY OF UNCLE SAM'S UNDERWATER COMMANDOS

Most unusual and stirring service picture ever made on land, air or under the seas!



JULY

THE FROGMEN

starring

RICHARD WIDMARK

DANA ANDREWS

GARY MERRILL

Produced by
SAMUEL G. ENGEL

Directed by
LLOYD BACON

Screen Play by John Tucker Battle • Story by Oscar Millard

A wonderful story for the whole family—about the kind of guy that Everybody knowsand loves

THE GUY WHO CAME BACK

starring
PAUL DOUGLAS

JOAN BENNETT

LINDA DARNELL

Produced by
JULIAN BLAUSTEIN

Directed by
JOSEPH NEWMAN

Screen Play by Allan Scott

Based on a Story in the Sat. Eve. Post by William Fay

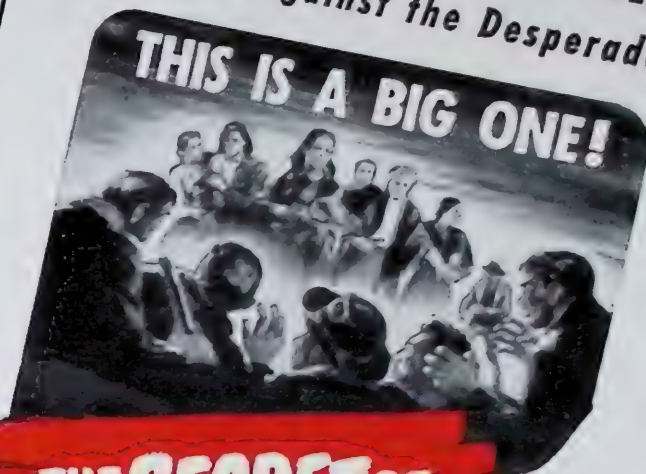


JULY

It's gonna be a great 20th summer!

AUGUST

THE MOST UNUSUAL TRUE STORY
IN THE ANNALS OF THE WEST!
6 women against the Desperados!



THIS IS A BIG ONE! THE SECRET OF CONVICT LAKE

starring
GLENN FORD • GENE TIERNEY
ETHEL BARRYMORE • ZACHARY SCOTT

with ANN DVORAK • BARBARA BATES
Produced by
FRANK P. ROSENBERG • MICHAEL GORDON

Screen Play by Oscar Saul
Adaptation by Victor Trivas • From a Story by
Anna Hunger and Jack Pollexfen

Put
muscles
in your
boxoffice

AUGUST

FLASH!

JUST PREVIEWED "NO HIGHWAY IN THE SKY"! AUDIENCE CHEERS
RINGING! JAMES STEWART EQUALS "BROKEN ARROW" TRIUMPH!
MARLENE DIETRICH NEVER MORE FASCINATING! GLYNIS JOHNS,
JACK HAWKINS, JANETTE SCOTT SUPERB! PRODUCER LOUIS D.
LIGHTON RATES BIG BOW! DIRECTOR HENRY KOSTER THROWS
SUSPENSE HAYMAKER! SCREEN PLAY BY R. C. SHERRIFF, OSCAR
MILLARD, ALEC COPPEL MAKES NEVIL SHUTE'S ACTION-PACKED
BEST-SELLER KIND OF ENTERTAINMENT EVERYONE'S WAITING FOR!



YOU'RE
IN THIS
PICTURE!

"WE WILL
PRODUCE
A GREATER
QUANTITY
OF QUALITY
PICTURES
WHICH WILL SERVE
AS A GREAT TONIC
FOR OUR INDUSTRY
AND ANSWER THE
DEMAND OF THE
MOVIE-GOING
PUBLIC....."

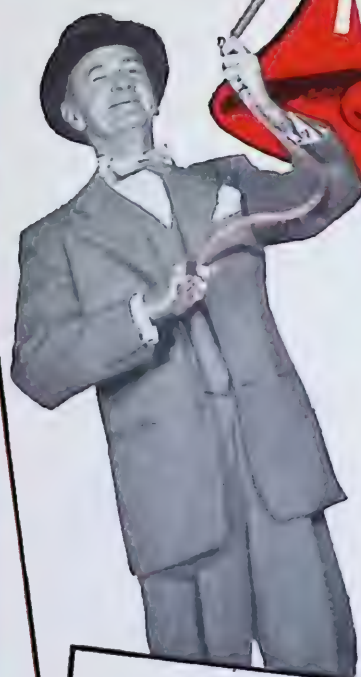
AUGUST

Belvedere is back in stride in
a Big Broadway Stage Hit!

CLIFTON
WEBB

in

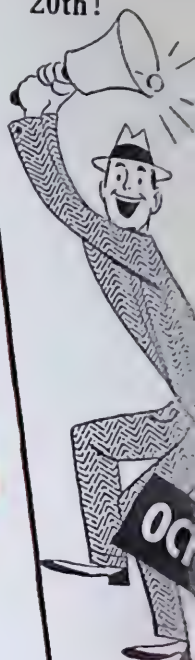
Mr.
Belvedere
Rings the Bell



with
JOANNE DRU
HUGH MARLOWE
ZERO MOSTEL

Produced by ANDRE HAKIM
Directed by HENRY KOSTER
Screen Play by RANALD MacDOUGALL
Based on a Play by ROBERT E. McENROE
Presented on the Stage
by The Theatre Guild

Keep ringing
the bell with
20th!



SEPTEMBER

Bound to be the talk of the Year!
From the year's top best-seller—
already read by 3½ million people

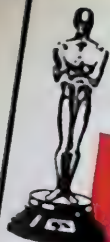
THE
DESERT FOX

Starring
JAMES MASON

with CEDRIC HARDWICKE
JESSICA TANDY • LUTHER ADLER

Written for the Screen and Produced by
NUNNALLY JOHNSON
Directed by HENRY HATHAWAY • From the Book by DESMOND YOUNG





From the men who gave you "ALL ABOUT EVE"
THE DARRYL F. ZANUCK-JOSEPH L. MANKIEWICZ PICTURE OF 1951!

SEPTEMBER

CARY GRANT
JEANNE CRAIN



PEOPLE
WILL TALK



Produced by DARRYL F. ZANUCK • Written for the Screen and Directed by JOSEPH L. MANKIEWICZ
 with FINLAY CURRIE • HUME CRONYN
 From the Play "Dr. Praetorius" by CURT GOETZ

OCTOBER

20 - the King of
Musical-Makers

BETTY GRABLE

the "Box-office Queen"

MACDONALD CAREY

MEET ME
AFTER THE SHOW

RORY CALHOUN
 EDDIE ALBERT
 Produced by GEORGE JESSEL • RICHARD CAUL

Color by
TECHNICOLOR



OCTOBER

A fresh modern romance of a
 guy who married his landlord!

A Wac In
His Life

(Temporary Title)

Produced by JULES BUCK • JOSEPH NEWMAN
 Screen Play by I. A. L. DIAMOND
 Based on a Novel by Scott Corbett



JUNE
HAYER
WILLIAM
LUNDIGAN
FRANK
FAY
 with **MARILYN MONROE**



The big ones keep booming!

YOU BET YOU'RE PART OF THE 20th PICTURE!



OCTOBER



LIFE

Life Magazine
kicks off greatest
advance sale of the
most outstanding science-
fiction picture of them all!

THE DAY THE EARTH STOOD STILL

starring

MICHAEL RENNIE
PATRICIA NEAL

with Hugh Marlowe
Sam Jaffe • Billy Gray

Produced by
JULIAN BLAUSTEIN

Directed by
ROBERT WISE

Screen Play by EDMUND H. NORTH
Based on a Story by HARRY BATES

Line
em
up
with
this
great
20th
Lineup!

NOVEMBER



A romantic
foursome in
a warm and
delightful
story of what
happens
when the
female strays!

CLAUDETTE COLBERT
MACDONALD CAREY
ZACHARY SCOTT

**LET'S MAKE
IT LEGAL**

with Barbara Bates • Robert Wagner • Marilyn Monroe • Produced by
ROBERT BASSLER • Directed by RICHARD SALE • Screen Play by F. HUGH
HERBERT and I. A. L. DIAMOND • Based on a Story by MORTIMER BRAUS

NOVEMBER



It's Terrific! From the South Pacific!

Friendly G.I.'s!

Friendly Hula Gals!

WILLIAM LUNDIGAN • JANE GREER • MITZI GAYNOR
DAVID WAYNE • GLORIA DE HAVEN

"Let's
get
friendly!"

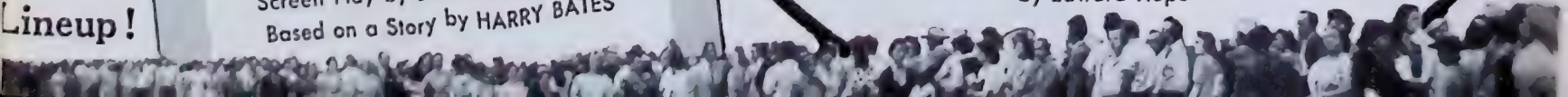


**Friendly
Island**
Technicolor

"A body
of woman
—surrounded
by males!"



with Gene Lockhart • Produced by FRED KOHLMAR
Directed by EDMUND GOULDING • Screen Play
by CLAUDE BINYON, ALBERT LEWIN and
BURT STYLER • Based on a Story
by Edward Hope



A strong, prosperous exhibition means a strong, prosperous Twentieth Century-Fox! And every associate in our organization is dedicated to serving you—our partners!

*Swashbuckling Romantic Action Hit!
The Most Ferocious—and Beautiful—
Buccaneer to Sail the Seven Seas!*

NOVEMBER

ANNE of The INDIES

Color by **TECHNICOLOR**

Starring

JEAN PETERS • LOUIS JOURDAN • DEBRA PAGET

with **HERBERT MARSHALL • THOMAS GOMEZ • JAMES ROBERTSON JUSTICE**

Produced by **GEORGE JESSEL** • Directed by **JACQUES TOURNEUR**

Screen Play by **PHILIP DUNNE** and **ARTHUR CAESAR**

Based on a Story by **Herbert Ravenel Sass**



SOON!



*You'll feel like
a millionaire
when the
crowds start
pouring in for
this hilarious
romance of
a modern
gold-digger!*

THOR PRODUCTIONS Presents

**FRED
MACMURRAY • PARKER**

in
**A MILLIONAIRE
FOR CHRISTY**

with **RICHARD CARLSON**

UNA MERKEL • KAY BUCKLEY • DOUGLAS DUMBRILLE
Produced by **BERT E. FRIEDLOB** • Directed by **GEORGE
MARSHALL** • Screenplay by **KEN ENGLUND** • Original
Story by **ROBERT HARARI** • Released by 20th Century-Fox

SOON!

**What
Is
My
Sin?**

*Lots to exploit in
daring drama
of a man
who found
himself—in a
woman's
arms!*



A **BERNHARD PRODUCTIONS** Presentation

Starring **STERLING HAYDEN**

VIVECA LINDFORS • THOMAS MITCHELL

Directed by **STUART HEISLER** • Produced by **JOSEPH
BERNHARD** • Co-Producer **ANSON BOND**
Original Screen Story by **Anson Bond** • Screen-
play by **Stephanie Nordli** and **Irving Shulman**
Released by 20th Century-Fox

Available for
Special Engagements
SEPTEMBER

DAVID AND BATHSHEBA

Color by
TECHNICOLOR



starring
**GREGORY
PECK**

**SUSAN
HAYWARD**

with
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A whopping big outdoor spectacle
from the director of "Halls of Montezuma"
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"GOLDEN GIRL"

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A lavish musical with a novel gold-rush twist!
MITZI GAYNOR, DENNIS DAY, DALE ROBERTSON
supply the Dance, Songs, Laughs and Romance!

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All the canvas and action of the Great Texas Plains!
Starring GARY COOPER as all America
knows him best—wants him most!

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The song and heart-filled Jane Froman story
starring SUSAN HAYWARD, THELMA RITTER,
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"VIVA ZAPATA"

A big, rousing, colorful action spectacle from
John Steinbeck's story—directed by Elia Kazan—
starring MARLON BRANDO, JEAN PETERS and MARGO!

"RED SKIES OF MONTANA"

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The exciting, outdoor drama of the fire fighters! Starring
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Starring JEANNE CRAIN

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THE INDUSTRY'S BIGGEST OFFENSIVE IS ON!

LET'S ATTACK TOGETHER!



20
CENTURY-FOX

THERE'S NO BUSINESS LIKE 20 BUSINESS

RAY PRESENTS

(Continued from Page 3)

WHILE we are on the subject of the importance of the box-office, and how pictures create box-office history, is it not interesting in this Year of Our Tear, to note, not only The Passing Show but The Present Show. If any picture can remain at any theatre for eight weeks, or nine weeks, and have a box-office gross of \$1,273,000, should that not make our business look good to us?

Perhaps we have grown casual concerning such figures, since the production of pictures cost many, many millions of dollars. But without being obstinate or dogmatic, I persist that motion pictures are still the world's most popular entertainment, and that if one picture, MGM's *The Great Caruso*, can stay in Radio Music Hall for nine weeks, rolling up the gross figures which I have mentioned, it proves that it can be done again and again. The patrons, who contributed to that gross, did not pay that many dollars for any purpose than the desire to be entertained. If any Master-Mind in our industry had told you that you could take an unknown star, a former truck-driver, who had a fine singing voice, star him in a picture in which he sings over a dozen operatic arias, in Italian, mark you, not in the English language, and that his picture would remain in the show-place of the American continent for nine weeks, and that the box-office gross would show \$1,273,000, you would question the sanity, and with justification, of such a statement.

WE cannot argue that it has only happened with Mario Lanza in *The Great Caruso*, that it is an exceptional and freak circumstance, for let us take a look at past performances. RKO's Bing Crosby and Ingrid Bergman combination in *The Bells of St. Mary's* held top position at Radio Music Hall with \$1,200,000 in the box-office in nine weeks, this was back in the Christmas of 1945-46.

The Great Caruso has not yet finished its run at the Music Hall, the figures given for its ninth week are actual figures for eight weeks and estimated figures for the ninth week. *The Bells of St. Mary's* played in our boom years, the memory of which box-office years are so dear to us, but *The Great Caruso* figures have been achieved in *The Year Of Our Tear*.

IN 1942-43, MGM's *Random Harvest* had a run of eleven weeks at the Music Hall, and the box-office report was \$1,090,000. In that year we were not shedding tears

about TV competition, nor making ourselves miserable with depression talk.

Despite the gloom, somewhat lifted through the TV-Theatre exhibition of the big fights, *The Great Caruso* tops all grosses for a picture at the Music Hall. You may say to me, why do you quote figures from Radio Music Hall, a theatre which is unique among the theatres of the world?

I can remember, and it is not too far back in my memory, when Radio Music Hall was called "The Morgue". When tenants were offered very inviting space and rentals to move into the RCA Building at Rockefeller Centre.

Jack Arthur of Famous Players Canadian will tell you that he was offered the position of producer of the stage shows at Radio Music Hall, and he passed this great opportunity on to Leonidoff, who was then staging shows in Toronto at Shea's.

I WAS in the office of the late N. L. Nathanson during one of his discussions with Jack Arthur, and being very friendly with Leonidoff, I pointed out to him the advantages of going to Radio City Music Hall, with Florence Rogge, who was then a ballerina, and who conducted the ballet school in Toronto. What history they made at Radio Music Hall, and what history has Radio Music Hall made since those years.

Let us then for the moment forget Radio Music Hall. The Music Hall in Seattle, Washington, is not unique among theatres, and yet *The Great Caruso* played at this theatre for just less than two months, with a box-office gross of \$64,000. Boyd's in Philadelphia is not unique, *The Great Caruso* is in its 8th week and has grossed \$133,000.

Variety has a formidable list of *The Great Caruso* grosses and play-dates covering box-offices all over the U.S., and which reveal, as I previously stated, that the public is vulnerable when we pass ammunition which does not back-fire.



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by
JAMES LEWIS SMITH



JAY L. SMITH, Phoenix, Arizona

"14 HOURS"

20TH CENTURY-FOX

FOR SHEER suspense, the screen has seen few equals to 20th Century-Fox's "14 Hours", co-starring Paul Douglas and Richard Basehart. Based on an actual suicide of a few years back, "14 Hours" was filmed on location in New York City, and all the atmosphere of the Big City, and its pulsating excitement has been captured on the screen. Save for the ending, the screen version follows closely the pattern set by the actual incident, this despite the customary "fictional" tag-line prefixing the screen drama.

Paul Douglas plays the role of a traffic cop in downtown Manhattan, who early one St. Patrick's Day morning, is aroused by the scream of a woman in an office building opposite the Rodney Hotel. Looking up, he sees a youth standing on a narrow ledge outside a window on the fifteenth floor of the hotel. Within minutes, a huge crowd gathers, traffic is at a standstill, as morbid curiosity seekers watch and wait for the youth to decide to jump. Douglas races up to the hotel room, and shedding his coat and tie, leans out of the window of the young man's hotel room, and engages him in conversation. Although he is unable to persuade the youth, played by Richard Basehart, to come into the room, he does gain his confidence

and keeps him from jumping immediately. Battalions of police and firemen arrive on the scene, and Douglas is returned to traffic duty by his superior, Howard de Silva. However, Basehart refuses to talk to anyone but Douglas, and the traffic cop is soon recalled. Minutes stretch into hours, as police try every device to persuade Basehart to give up his precarious perch. The boy's mother, Agnes Moorhead, is brought on the scene, but a neurotic herself, she only succeeds in confusing the would-be suicide. Then the father, Robert Keith is given a chance to dissuade his son, but he, too fails. Finally Douglas learns about the boy's sweetheart, Barbara Bel Geddes, who is living in Connecticut, and orders go out to bring her by fast plane to the scene. In the meantime, Douglas persuades Basehart to re-enter the room, providing the room is cleared. A policeman is hidden to grab the youth at the opportune moment, but the plan is spoiled when a crackpot evangelist bursts into the room and frightens Basehart back out onto the ledge. Finally, the girl, Barbara Bel Geddes, arrives, and she takes a try at persuading Basehart he has something to live for. All the while the police are working feverishly to rig up a net which will catch the youth if he falls or jumps. Douglas manages to keep his attention diverted long enough for the net to be brought into position, and when the searchlights accidentally turned on, do frighten Basehart into falling from his perch, he is safely caught in the net, and brought to safety.

In a way, the end is anti-climactic, but from an entertainment standpoint, it would not have been logical for the picture to end any other way, even though in actual fact, the youth did finally get killed. However, this reviewer must agree with the producers, that this ending is better screen fare.

Paul Douglas does a magnificent job as the patient, kindly, understanding cop, whose courage and common sense prevented a tragedy. This is one of his best roles, and he really puts it across. As the would-be suicide, Richard Basehart shares acting honors with Douglas. A neurotic is never easy to portray, but Basehart makes his role thoroughly believable, and you will find yourself suffering with the actor, and feeling his mental confusion.

Of the others in the cast, Agnes

Moorhead as the boy's mother, Robert Keith as his father, Barbara Bel Geddes as his girl friend, Howard de Silva as the police captain, and Debra Paget and Jeff Hunter as a young couple who meet at the scene of the excitement, are the tops. However, every member of the cast does excellent work, and all share in the acting honors.

Direction by Henry Hathaway is on a par with many of the great films this director has handled, while production by Sol Siegel, with the actual background of a Manhattan skyscraper, is brilliant.

"ON THE RIVIERA"

20TH CENTURY-FOX

THE INIMITABLE Danny Kaye is back again, in another riotous musical filmed in Technicolor, this time under the 20th Century-Fox banner. Not for the kiddies, because of its many suggestive situations and lines, "On The Riviera" packs a terrific entertainment punch for the mature audiences, and of course is a field day for the Danny Kaye fans, since he plays a dual role which keeps him on the screen for most of the picture's 90 minutes.

Kaye portrays an American night club entertainer in Monte Carlo, and the second role of a famous French aviator. The aviator is quite a ladies' man, much to the despair of his wife, played by Gene Tierney, and when Kaye, the entertainer is called upon to impersonate Kaye, the aviator, the complications that ensue are hilarious, although they are not too funny to Gene Tierney, or to Corinne Calvet, the entertainer's partner. However, it all turns out pretty well, when Kaye the entertainer, masquerading as Kaye the aviator at an important party, saves the aviator's firm from bankruptcy by landing a big order through the expediency of saying nothing and looking wise. At the same time, he does a good job on Gene Tierney, convincing her her husband really loves only her, which as it turns out later is the case. However, for an anti-climax, Kaye the aviator tries to persuade his wife, that she had spent the night with the entertainer, instead of her husband. It is in this sequence that some of the most risque dialogue comes in.

Danny Kaye, who rates as one of the top entertainers on stage or screen today, goes all out in this

on REVIEW

picture, and even those who have been dubious about his entertaining qualities before, cannot help but be sold this time. Several specialty song numbers written by Kaye's wife, Sylvia Fine, are rendered by the comedian in his own inimitable manner. Best of these are the title song, and "Popo the Puppet".

Both producer Sol Siegel and director Walter Lang deserve kudos for their work, as does the large supporting cast, which incidentally is as international as the plot. Included in the group are Marcel Dalig, Jean Murat, Henri Letondal, Joyce MacKenzie and many others.

"ALONG THE GREAT DIVIDE"

WARNER BROTHERS

INTRODUCING KIRK DOUGLAS in his first outdoor action role, Warner Bros.' "Along The Great Divide" takes a foremost place alongside the top Western dramas of the current season. Besides Douglas, the casts boasts such marquee power as three-time Academy award winner Walter Brennan, Virginia Mayo, and John Agar, plus the top-flight direction of Raoul Walsh.

Kirk Douglas plays the part of a U.S. Marshall, and John Agar is his deputy. The two interrupt a lynching of Walter Brennan, accused of cattle-rustling and the murder of Morris Ankrum's younger son. Douglas promises Brennan, who swears he is innocent, a fair trial, and in order to accomplish this, sets out with Agar, Brennan and Brennan's daughter, Virginia Mayo, for a distant town, the other side of the Mojave Desert. En route Ankrum and his other son, James Anderson, lead a vigilante posse in an attack on the party. In the battle which follows, Agar is killed, but Douglas captures Anderson, and takes him along as security against further attack. Anderson attempts to escape, but Douglas thwarts this with two-fisted action. The band are almost overcome by heat and thirst, but finally arrive at the distant cattle town, where Brennan goes on trial. A hasty verdict of guilty is brought in, but by this time Douglas is convinced of the man's innocence, and uncovers a clue which reveals that the actual murderer was Anderson, who

was jealous of his brother. Anderson escapes, taking Virginia Mayo with him as a shield. However, Douglas rides him down and in a thrilling gun duel, kills the murderer. In the meantime, of course, Douglas and Virginia Mayo have found romance together, and so the picture ends.

This is Kirk Douglas' fifth starring role, but his first Western, and he acquits himself most creditably. Having established a reputation for two-fisted action in "Champion", the call for this type of action in "Along The Great Divide" comes to him naturally. He also shows up well with "shooting irons", making his marshall's role almost on a par with Joel McCrea, Randolph Scott and other famed Western stars. John Agar only appears in the first half of the picture, but registers effectively while on the screen. Walter Brennan provides most of the humour in the film, as the hard-bitten homesteader fighting for his life. Brennan never gives a poor performance, but this is one of his best. Virginia Mayo handles the romance department in fine fashion, and scores repeatedly as a girl torn between her love for her father, and her love for the man who has sworn to bring him to justice. James Anderson is a thoroughly convincing villain, with Morris Ankrum backing him up in a similar role.

Raoul Walsh's direction keeps the action moving along at a fast clip. Action has always been Walsh's keynote in his long career of direction, and this picture is no exception. Production is by Anthony Veiller, with screenplay by Walter Doniger and Lewis Meltzer, from a story by Doniger.



A tumultuous reception for Walter "Goliath" Talun, involving 2,000 youngsters highlighted last week's tour of the country on behalf of Darryl F. Zanuck's "David and Bathsheba".

Greeted by Altoona's Mayor J. Lester Laughlin, Talun, the six-foot, eight-inch Goliath of the 20th Century-Fox Technicolor spectacle, toured the city on behalf of numerous charities affiliated with the local Community Chest Drive.

Grainger Opens First Of Republic Sales Meetings

The first of a series of four Republic regional sales meetings got under way Friday, July 6th, at the Blackstone Hotel in Chicago, Ill., where James R. Grainger, executive vice-president in charge of sales and distribution, met with sales executives and ten branch managers. The session was highlighted by a discussion of the 1951-52 program.

Grainger was accompanied to Chicago by his executive assistant, Richard G. Yates. Midwest District Manager Abe Fischer headed the following group of branch managers: Ben Elrod, Chicago; Sam Seplowin, Detroit; Bernard H. Brager, Indianapolis; Jack Frackman, Milwaukee; J. E. Loeffler, Minneapolis; Robert F. Withers, Kansas City; Harry Lesholtz, Omaha; Paul Webster, Des Moines; Nat E. Steinberg, St. Louis; and George H. Kirby, Cincinnati. Pacific Coast District Manager Francis A. Bateman attended the Chicago meetings.

Recommended For Selznick Award—Four In A Jeep

"Four In A Jeep", Lazar Wechler's topical film drama of the present Big Four occupation of Vienna, has been specially recommended for the David O. Selznick 1951 Golden Laurel and Silver Laurel Awards by the chiefs of United States news bureaus in Berlin, it was announced today by Max E. Youngstein, vice-president of United Artists.

The awards are presented annually "for outstanding achievement in the utilization of the cinema to promote mutual understanding among the peoples of the free and democratic world."

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ACADIA THEATRE
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Major Albert Warner Sounds Confident Note As New Warner Theatre Opened

"OUR new Warner Theatre opens tonight with the same confidence in the future that my brothers and I had in 1926 when we presented our first sound pictures" said Major Albert Warner Tuesday night when a famous name and a famous Broadway showplace were joined as the new Warner Theatre, formerly the Strand, was dedicated at formal ceremonies marking the launching of Warner Bros.' 25th Anniversary of commercially successful talking pictures. "And I feel it is only fitting," continued Major Warner, in his address which was also telecast exclusively to the new theatre's screen in a demonstration of Broadway's first installation of RCA's new instantaneous large screen television," that this latest RCA advancement is installed in the Warner theatre which honors the memory of our brother Sam who did so much to make possible the motion picture entertainment we enjoy today."

Major A. Warner recalled the evening 25 years ago, also on Broadway, when he and Frank Folsom, president of RCA, witnessed Warner Bros.' first presentation of talking pictures together with many people who were now in the audience of the Warner Theatre. "This occasion like the last one in 1926", said the Major, "is also historic. We are proud to have the first RCA large instantaneous installment television screen on Broadway. It is another entertainment milestone."

In addition to Major Warner, Dennis Morgan, Patricia Hitchcock and Robert K. Christenberry, president of the Broadway Association and managing director of the Hotel Astor, participated in the opening ceremonies outside the theatre. After the unveiling of the theatre's new giant sign, Mr. Christenberry presented a plaque in behalf of the Broadway Association, paying tribute to Harry, Jack and Albert Warner and to their late Brother Sam, in whose memory the theatre is named, "for a quarter century of public service and entertainment in the field of sound motion pictures."

Immediately preceding the premiere showing of Alfred Hitchcock's "Strangers On A Train", in which Farley Grainger, Ruth Roman, Robert Walker, Leo G. Carroll and Patricia Hitchcock, the director's daughter, have leading roles, the Warner theatre audience witnessed the special telecast exclusive to the theatre screen. Major Albert Warner, Morgan, Miss Hitchcock, comedian Danny Thomas, Ben Grauer and RCA president Frank Folsom were seen in the telecast, which came to the Warner screen direct from the NBC studios in Radio City.

World-wide radio coverage of the Warner Theatre opening by the Voice of America, and a play-by-play account of the ceremonies broadcast by

Ten Tall Men

Michele Andonian, Oriental dancer who performed a specialty number in Columbia's "The Magic Carpet," starring Lucille Ball, will return for a dance to be performed in a Riff encampment in "Ten Tall Men," Hal-burt production starring Burt Lancaster.

VANCOUVER NEWS

JACK DROY

M. E. Jenkins has started construction of a new 500-seat suburban theatre at Calgary, Alberta, which is expected to be open late this fall. The 700-car Tillicum drive-in recently opened near Victoria, has accommodation for 150 walk-in patrons. Odeon chain will completely remodel their Olympia theatre in Vancouver, it seats 983. Plans have been drawn by H. H. Simmons, local architect who built all the new Odeon theatres in B.C. The official opening of the Odeon-Uptown, 1200-seater at Calgary, Alta., built by Jack Barron, who will operate it in partnership with the Odeon circuit took place recently. Leonard Brockington, Odeon president came from Toronto for the opening. Barron also operates the Grand, Calgary also in partnership with Odeon.

John Duff Johnstone, past-president of Canadian Picture Pioneers Vancouver Branch and a former theatre owner in Toronto and Vancouver, died suddenly age 51. He came to Vancouver in 1941 and operated several cafes. Amusement business was well represented at the funeral. His wife survives.

Leslie Mathers, Odeon district office secretary resigned and will join Radio Station CKWX in the continuity department. Norman Egilson is a new member of the Vogue staff replacing Tommy Boudreau promoted to assistant manager of the Vogue. Judy Kennedy is in charge of the Odeon-Plaza in the absence of Art Grayburn on vacation. Mickey Goldin, Studio manager has left for Eastern Canada for a two-week holiday. Sydney Freedman, his assistant will be in charge during Goldin's absence.

The forest fires hazard has forced closing of a number of theatres in B.C. lumber camps, film exchange managers reported, and film shipments have been discontinued.

Maritime News

By ALICE L. FAIRWEATHER

The Maritime men who are mayors of their cities have been exceptionally busy recently. Charles E. Staples of the Queen Theatre, St. Stephen, N.B. became first president of the Union of New Brunswick Towns' at an organization meeting held at Fredericton. Mr. Staples' photograph appeared in the N.B. newspapers and it is well known that he will be a most efficient official. He was also active in a celebration at Calais Maine in which St. Stephen citizens co-operated in their Border friendship. Mayor Joseph Le Blanc of the Capitol, Shediac is a prime mover in a Lobster Festival to be held at that town where a Beauty Queen will be elected, and there will be all sorts of "doings" Mayor Archie Mason is always busy as he is a M.L.A. for Nova Scotia, and keenly interested in the N.S. and N.B. Exhibitors' Association. Mr. Mason has recently returned from attending the annual meeting of the Canadian Federation of Mayors and Municipalities at London, Ont. He is also Secretary of the Canadian Motion Picture Industry's Council.

Caruso showed for six days at the Paramount Theatre, Saint John and Go For Broke had a splendid first day's start with holiday attendance of children.

R. S. Roddick, Eastern Supervisor for Famous Players, with offices at the Capitol Theatre, has returned from spending a vacation at his old home in London, Ont.

A talk on the work among Seamen at the Port of Saint John, N. B., was given by Miss Alice L. Fairweather at the Women's Institute Convention held at Sackville, N.B. with over three hundred delegates in attendance. Meetings were held at Mount Allison University.

The death took place at St. John's, Newfoundland of J. K. Condon, who was for many years a partner of T. R. Jackson of the Star Movie Theatre. Many friends among the old timers will regret the passing of Mr. Condon.

Rumours of Drive-Ins multiply, and now comes news of a theatre of a Drive-In to be constructed between Moncton and Sackville, N.S. Other Drive-ins are at Springhill, N.S., near Fredericton, N.B. and Summerside, P.E.I.

Substituting for James Whitebone at the Paramount Saint John is Aubrey Sprague, who usually looks after projection at the Empire Theatre Saint John. His place there is being taken by Charlie Chase.

CAPITAL STORY

By BILL McLAUGHLIN

Mr. Winters, who reports to Parliament for the National Film Board, presented estimates and activities of the Board for the year ending March 31. Cost of operations represented an increase of \$307,525 over 1950-51. Of this \$145,000 went in salary in-

creases; \$30,000 to meet increases in the prices of supplies, and \$250,000 for a new information film program known as Freedom Speaks. The Board had 533 employees as of March 31 this year, a decrease of eight percent as compared to the previous year.



Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Second Week. On the Riviera (20th-Fox) Technicolor with Danny Kaye and Gene Tierney.

LOEW'S
Go For Broke (MGM) with Van Johnson and Warner Anderson.

UPTOWN
Comin' Round The Mountain (E-U) with Bud Abbott and Lou Costello.

SHEA'S
Second Week. Strangers on a Train (WB) with Farley Granger and Ruth Roman.

UNIVERSITY-NORTOWN
The Guy Who Came Back (20th-Fox) with Paul Douglas and Joan Bennett.

ODEON-CARLTON
Second Week. Take Care Of My Little Girl (20th-Fox) Technicolor with Jeanne Crain and Jean Peters.

HYLAND
Ninth Week. The Browning Version (JARO) with Michael Redgrave and Jean Kent.

VICTORIA- EGLINTON
Here Comes Mr. Jordan (Col.) and The Fuller Brush Man (Col.)

TOWNE CINEMA
Second Week. Five (Col.) with William Phipps and Susan Douglas.

SAVOY
Fourth Week. Streets of Sorrow (Cardinal) with Geraldine Brooks and Vittoria Gassman.

MONTREAL

CAPITOL
Rawhide (20th-Fox) with Tyrone Power and Susan Hayward.

LOEW'S
Third Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.

PALACE
My Forbidden Past (RKO) with Robert Mitchum and Ava Gardner.

SNOWDON-OUTREMONT
Smuggler's Island (E-U) Technicolor and Queen for a Day. (U.A.)

PRINCESS
The Painted Hills (MGM) Technicolor with Lessie and Paul Kelly.

ORPHEUM
Third Week. Women Without Names (Cardinal) and Double Crossed Fools (Alliance).

IMPERIAL
The Texas Rangers (Col.) Cinecolor and China Corsair (Col.)

AVON-STRAND
Fighting Coast Guard (Rep.) and Bullfighter and the Lady (Rep.)

AVENUE
Third Week. Kon-Tiki (RKO).

CALGARY

CAPITOL
Excuse My Dust (MGM) Technicolor with Red Skelton and Sally Forrest.

PALACE
Along the Great Divide (WB) and China Corsair (Col.)

GRAND
Take Care Of My Little Girl (20th-Fox) Technicolor with Jeanne Crain and Jean Peters.

UPTOWN
Valentino (Col.) Technicolor with Tony Dexter and Eleanor Parker.

STRAND
The Man from Planet X (UA) and Navy Bound (Mono.)

WINNIPEG

CAPITOL
Second Week. The Great Caruso (MGM) with Mario Lanza and Ann Blyth.

LYCEUM
The Flying Missile (Col.) with Glenn Ford and Viveca Lindfors.

MET
Go for Broke (MGM) with Van Johnson and Warner Anderson.

ODEON
House on Telegraph Hill (20th-Fox) with Richard Basehart and Valentina Cortese.

GAITEY
San Francisco (MGM) with Spencer Tracy and Jeanette MacDonald.

DOMINION
Louisa (E-U) and The Desert Hawk (E-U) Technicolor.

GARRICK
Second Week. Rawhide (20th-Fox) with Tyrone Power and Susan Hayward.

RIALTO
Getting Gerties Garter (UA) and Abroad with Two Yanks (UA).

VALOUR
Kim (MGM) Technicolor with Errol Flynn and Dean Stockwell.

SAINT JOHN

CAPITOL
Along the Great Divide (WB).

PARAMOUNT
Dear Brat (Para.) with Mona Freeman and Edward Arnold.

STRAND
Comin' Round the Mountain (E-U) with Bud Abbott and Lou Costello.

VANCOUVER

VOGUE
Take Care Of My Little Girl (20th-Fox) Technicolor with Jeanne Crain and Jean Peters.

STUDIO
Symphonie Pastorale (Alliance) with Michèle Morgan and Pierre Blanchard.

CAPITOL
Second Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.

STRAND
Dear Brat (Para.) and Nanook of the North (Alliance).

ORPHEUM
I Was a Communist for the F.B.I. (WB) with Frank Lovejoy and Dorothy Hart.

INTERNATIONAL CINEMA
San Francisco (MGM) and Luxury Liner (MGM) Technicolor.

Ken Kendall, technical consultant at the National Film Board, was elected vice-president of the Dale Carnegie Club International at their annual convention recently concluded in Detroit. The Ottawa delegation headed by Mr. Kendall was the largest attending the convention.

Taking advantage of the large crowds attending an FBI film on Saturday at the Capitol Theatre, a slick counterfeit ring passed 15 bogus \$10 bills and received change for single tickets. Police have no idea how many men took part in the "strike", but it is believed that they took turns in the long Saturday queue during the peak of matinee and evening shows to pay out the bad money for their tickets and change. Miss D. Auclair, cashier at the Capitol, was unaware that she had faced some of the biggest operators in counterfeit history during the busy day until a teller of the nearby Royal Bank of Canada branch spotted the bogus bills when the theatre deposit was made the following Monday morning.

Britannia Drive-In, located on Highway 17 west of the city and operated by 20th Century Theatres under the supervision of Ernie Warren, staged a gala mid-night show to usher in Dominion Day. Highlight of the outdoor bowl performance was a monster fireworks display.

Mayor Grenville Goodwin unveiled a bronze Merit Award plaque on the foyer wall of the Odeon Theatre the other day in the presence of manager Gord. Beavis and his house staff. The coveted award, one of only four presented to Canadian theatres in 1949, was made by the Exhibitor and Theatre Catalog for being "one of the most modern and well-appointed theatres constructed in 1949".

One of the busiest spots this week is the dual Elgin Theatre. Manager Ernie Warren is presenting the spectacular *Fabiola* in the theatre's main auditorium, with *This Wine of Love*, Italian-made comic opera, at the Little Elgin.

Any doubt about Ottawa being the Monster Bingo centre of Canada was exploded last week when more than 25,000 addicts of the game attended the outdoor session staged by the Richelieu Club of Eastview. Fifteen thousand dollars worth of prizes, including five new Chevrolet automobiles, were handed out to the lucky ones. The bingo, thought to be the largest staged anywhere before, drew its huge numbers from all over Upper and Lower Ottawa Valley and Quebec Province, including a delegation of hundreds from Montreal.

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